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All the songs from the album arranged for voice, piano and guitar.

ABBA[®]

GOLD



GREATEST HITS

Dancing Queen

Words & Music by Benny Andersson, Stig Anderson & Bjorn Ulvaeus.

Strong rock

The first system of musical notation for 'Dancing Queen' is in 4/4 time, key of E major (indicated by four sharps). It consists of a piano introduction with a treble and bass staff. The treble staff features a series of chords and eighth-note patterns, while the bass staff provides a steady eighth-note accompaniment.

The second system of musical notation continues the piano introduction. It maintains the same 4/4 time and E major key signature, with the treble and bass staves showing the continuation of the instrumental melody and accompaniment.

The third system of musical notation includes guitar chord diagrams for E, C#7, and F#m. The lyrics 'You can dance, you can jive, hav - ing the time of your' are written below the treble staff. The piano accompaniment continues in the bass staff.

The fourth system of musical notation includes guitar chord diagrams for B7/D#, D, Bm7, and E7/B. The lyrics 'life. Oh, see that girl, watch that scene, dig in the' are written below the treble staff. The piano accompaniment continues in the bass staff.

A D/A A D/A

danc - ing_ queen.

A D/A A D/A

Fri-day night and the lights are low, _

A F#m E A/E

look-ing out_ for a place to go, _ Oh, _ where they play the right mu-sic,

E A/E E F#m E F#m

get - ting in_ the swing, you come to look for a king. _



A - ny - bo - dy could be that guy, _____
You're a tea - ser, you turn 'em on, _____



night is young and the mu - sic's high,
leave 'em burn - ing and then you're gone,



with a bit _____ of rock mu - sic
look - ing out _____ for an - oth - er,
ev - 'ry - thing _____ is fine. You're in the
a - ny - one _____ will do.



mood for a dance,
and when you get the _____ chance,

E7 A D/A

you are the dan - cing queen, young and sweet, on - ly

A D/A A

se - ven - teen. Dan - cing queen,

D/A A E/G# D/F# A/E

feel the beat from the tam - bou - rine.

E C#7 F#m

You can dance, you can jive, hav - ing the time of your

B7/D# D Bm7 E7/B

life. Oh, see that girl, watch that scene, dig in the

A D/A A

dan - cing queen.

1. D/A A D/A A D/A

2. D/A A D/A A

Dig in the dan - cing queen.

repeat and fade

Knowing Me, Knowing You

Words & Music by Benny Andersson, Stig Anderson & Bjorn Ulvaeus.

G Em Bm G A

D Em Em7 Bm7 F#m7

No more care free laugh ter,
Mem' ries, good days, bad days,

si lence ev er
they'll be with me

F#m7 Bm

af ter. Walk ing through an emp ty house,
al ways, In these old fa mi liar rooms.

The musical score is written for piano and guitar. It features a key signature of one sharp (F#) and a 4/4 time signature. The score is divided into four systems, each with a vocal line and a piano accompaniment. Chords are indicated above the vocal line, and guitar chord diagrams are provided for each chord. The lyrics are written below the vocal line.

Asus4 A Asus4 A

tears in my eyes.____
child-ren would play.____

G Bmadd9

This is where the sto - ry ends,____
Now there's on - ly emp - ti - ness,____

this is good - bye.____
no-thing to say,____

Bm G A

Know-ing me, know-ing you, there is no-thing we can do.____

D G A

____ Know-ing me know-ing you, we just have to face it, this time.____







we're through. Break-in' up is ne-ver







ea-sy I know, but I have to go. Know-ing







me, know-ing you, it's the best I can do.

to Coda ⊕





Chord diagrams: D, Bm, F#m, G

Chord diagrams: A, A, Bm

Chord diagrams: A, Bm, G *D. al Coda*

Know-ing me, know-ing

Chord diagrams: D, Bm *CODA*

do.

Chord diagrams: F#m, G, A *repeat and fade*

Take A Chance On Me

Words & Music by Benny Andersson & Bjorn Ulvaeus.

Moderate steady four

capo 4 



If you change your mind — I'm the first in line, — ho-ney I'm still free,

F# 



— take a chance on me, — if you need me let — me know, gon-na be a - round

B 



— if you got no place — to go when you're feel - ing down.



If you're all a - lone — when the pret-ty birds — have flown, ho-ney I'm still free,



— take a chance on me, — gon-na do my ve - ry best and it ain't no lie, —



— if you put me to — the test, if you let me try, — take a



chance on me, — take a chance on me. —



Oh you can We can go — dan - cing, we can go — walk - ing, — as
take your time ba - by, I'm in no — hur - ry, — I

B  C#m 

long as we're to - ge - ther. Lis - ten to__ some mu - sic,
know I'm gon - na get__ you. You don't wan - na hurt__ me,

B 

may-be just_ talk - ing__ you'd get to know me bet - ter, 'cause you know I got
ba - by don't wor - ry,__ I ain't gon - na let__ you, let me tell you now

G#m  E 

so much that I wan - na do,__ when I dream I'm a-lone with you,__ it's
my love is strong e - nough to last when things are rough, it's

G#m  E  F#  G#m 

ma - gic.____ You want me to leave it there,_
ma - gic.____ You say that I waste my time,_



a - fraid of a love af - fair, — but I think you know —
but I can't get you off my mind, no I can't let go —



that I can't let go. — If you change your mind
'cause I love you so. — If you change your mind



— I'm the first in line, — ho-ney I'm still free, — take a chance on me, —



— if you need me let — me know, gon-na be a - round — if you got no place

B



— to go when you're feel - ing down. — If you're all a - lone —

— when the pret - ty birds — have flown, ho-ney I'm still free, — take a chance on me, —

F#



— gon-na do my ve - ry best ba-by, can't you see — got-ta put me to —

B



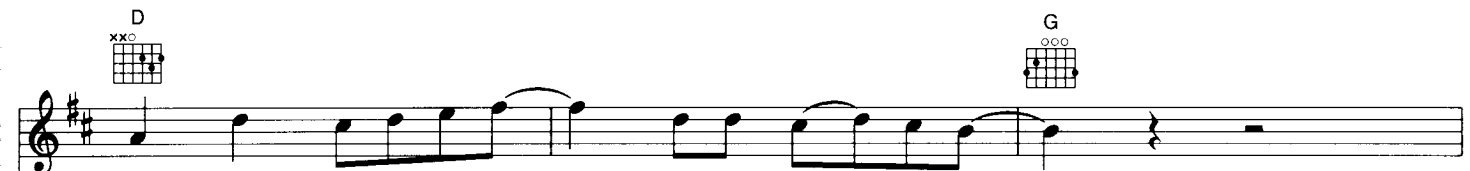
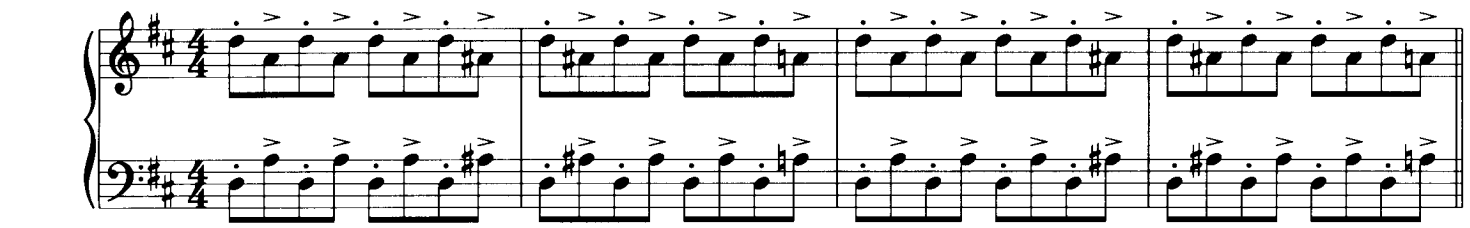
— the test, take a chance on me. — If you change your mind

repeat and fade

Mamma Mia

Words & Music by Benny Andersson, Stig Anderson & Bjorn Ulvaeus.

Moderate steady four



I've been cheat-ed by you _____ since I don't know when, _____
I've been an - gry and sad _____ a - bout things that you do, _____



so I made up my mind _____ it must come to an end, _____
I can't count all the times _____ that I've told you we're through,



G  D 

look at me now, —
and when you go, —



D+  D  D+ 

will I ev - er learn?
when you slam the door,

I don't know how, —
I think you know

but I sud - den - ly lose —
that you won't be a - way —

sim.



G  A 

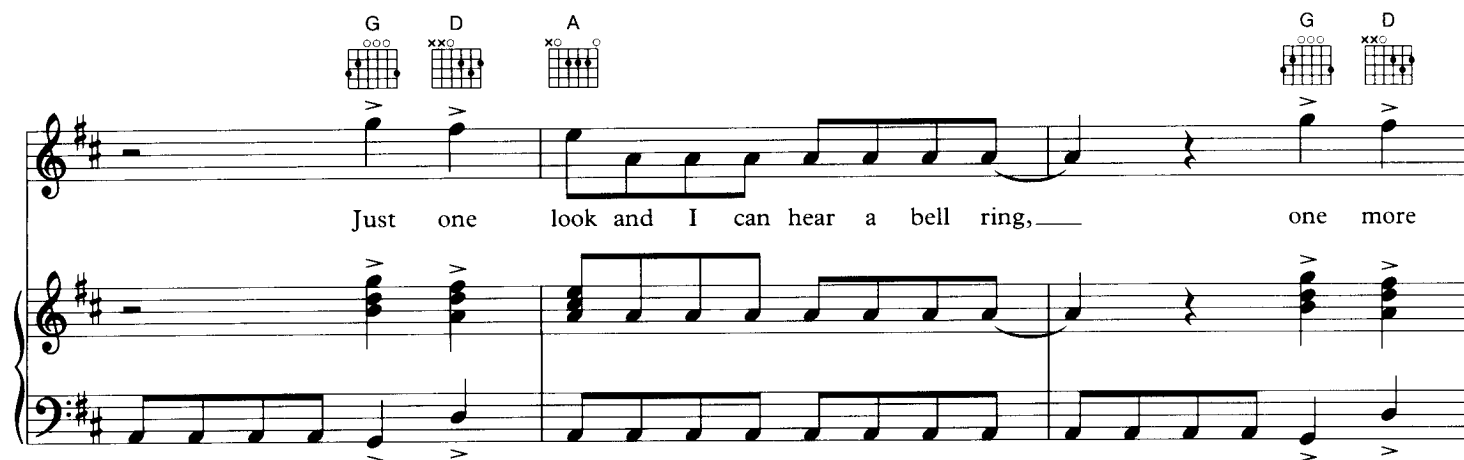
— con - trol, —
— too long, —

there's a fire — with - in — my soul. —
you know that — I'm not — that strong.



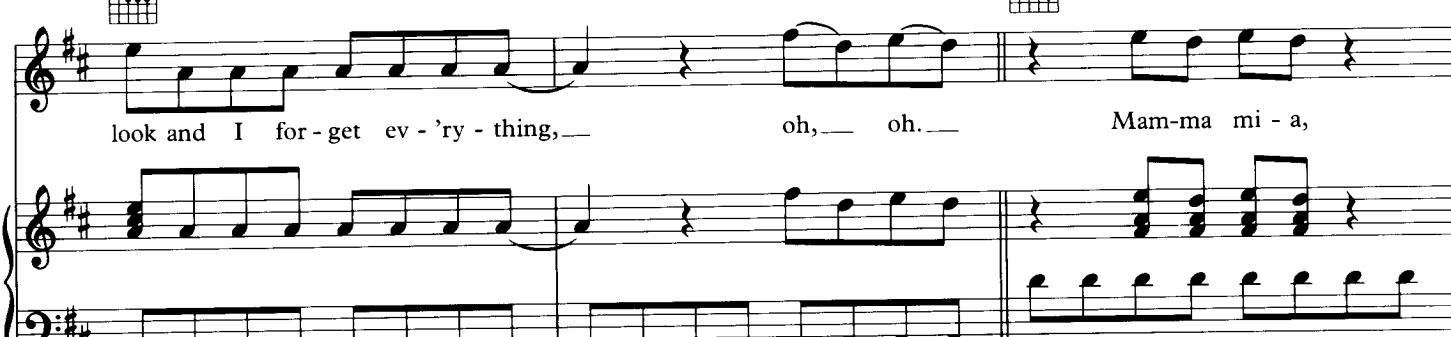
G  D  A  G  D 

Just one look and I can hear a bell ring, — one more



A  D 

look and I for - get ev - 'ry - thing, — oh, — oh. — Mam-ma mi - a,



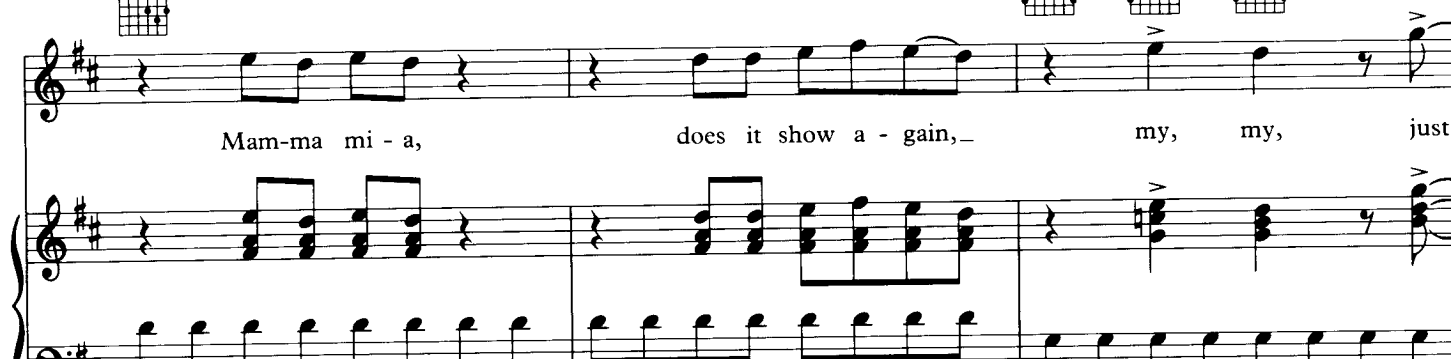
G  C/G  G 

here I go a - gain, — my, my, how — can I re - sist you?



D  G  C/G  G 

Mam-ma mi - a, does it show a - gain, — my, my, just —



D  A/C# 

— how much I've missed you? Yes, — I've been bro - ken heart - ed,



Bm Bm/A G C G Em7

blue — since the day — we part - ed, why, why did —

A to Coda ⊕ D 1. Bm

— I ev - er let you go? — Mam-ma mi - a, now I real - ly know,

G C G Em7 A 2. D

my, my, I — could ne - ver let you go. — e - ven if I say —

G C G D

bye - bye, leave — me now or ne - ver. Mam-ma mi - a,

D.º al Coda

G C G

it's a game we play, — bye - bye does - n't mean for - ev - er.

⊕ *CODA*

D Bm

Mam - ma mi - a, now I real - ly know, —

G C G Em7 A D D+

my, my, I — could ne - ver let you go. —

D D+ D

repeat and fade

Lay All Your Love On Me

Words & Music by Benny Andersson & Bjorn Ulvaeus.

First system of piano introduction. Chords: Dm, A, Dm, A, Dm, A7, Bb, A. The music is in D minor, 4/4 time, with a steady bass line and arpeggiated chords in the right hand.

Second system of piano introduction. Chords: Dm, C, F, Bb6, C, F. The music continues with the same arpeggiated pattern in the right hand and a consistent bass line.

Third system of piano introduction. Chord: Dm. The right hand features a more complex arpeggiated pattern, while the bass line remains steady.

Vocal and piano accompaniment for the lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "I was - n't jeal - ous be - fore we met, now ev - 'ry wo - man I see is a po -
It was like shoot - ing a sit - ting duck, a lit - tle small - talk, a smile and, ba - by,
I've had a few lit - tle love af - fairs, they did - n't last ver - y long and they've been".

C Dm

- ten-tial threat,
I was stuck.
pret-ty scarce.

and I'm po - sess - sive, it is - n't nice,
I still don't know what you've done with me,
I used to think that was sen- si - ble,

C

you've heard me say - ing that smok - ing was my on - ly vice. But
a grown-up wo - man should nev - er fall so eas - i - ly. I
it makes the truth ev - en more in - comp - re - hen - si - ble. 'Cause

Dm A7/C#

now it is - n't true, now ev - 'ry-thing is new and
feel a kind of fear when I don't have you near, un -
ev - 'ry-thing is new, and ev - 'ry-thing is you, and






all I've learned has ov - er-turned, I beg of you: _____
 - sat - is - fied I skip my pride, I beg you, dear: _____
 all I've learned has ov - er-turned, what can I do? _____















Don't go wast - ing your e - mo - - tion, lay all your love on




me. _____

2.

Don't go shar - ing your de - vo - - tion, lay all your love on

me. _____

3.

Don't go shar - ing your de -
Don't go wast - ing your e -

Repeat and fade

- vo - - - tion,
- mo - - - tion, lay all your love on me. _____

Super Trouper

Words & Music by Benny Andersson & Bjorn Ulvaeus.

The musical score for "Super Trouper" is presented in four systems. Each system includes a vocal line with lyrics and guitar chords, and a piano accompaniment. The chords are: C, Csus4, C, Csus4, C, G, Dm, G, C, Am, Dm, and G. The piano part features a steady bass line and a more active treble line with arpeggiated figures.

Su - per Trou - per beams are gon - na blind me but I won't feel
blue like I al - ways do, — 'cause some-where in the crowd there's
you.







I was sick and tired of ev - ery - thing when I called you last night from Glas - gow.
 Fa - cing twen - ty thou - sand of your friends, how can an - y - one be so lone - ly.







All I do is eat and sleep and sing, wish - ing ev - ery show was the last ——— show.
 Part of a suc - cess that nev - er ends, still I'm think - ing a - bout you on - ly.






So i - ma - gine I was glad to hear you're com - ing, sud - den - ly I feel al - right,
 There are mo - ments when I think I'm go - ing cra - zy, but it's gon - na be al - right,

F C Gsus4 G

and it's gon - na be so dif - ferent when I'm on the stage to - night. _____ To-night the
 ev - ery - thing will be so dif - ferent when I'm on the stage to - night. _____ To-night the

C Csus4 C Csus4 C

Su - per Trou - per lights are gon - na find me, shin - ing like the
 Su - per. Trou - per lights are gon - na find me, shin - ing like the

G Dm G

sun, smil - ing, hav - ing fun,
 sun, smil - ing, hav - ing fun,




feel - ing like a num - ber one. To - night the Su - per Trou - per
 feel - ing like a num - ber one. To - night the Su - per Trou - per








beams are gon - na blind me but I won't feel blue
 beams are gon - na blind me but I won't feel blue



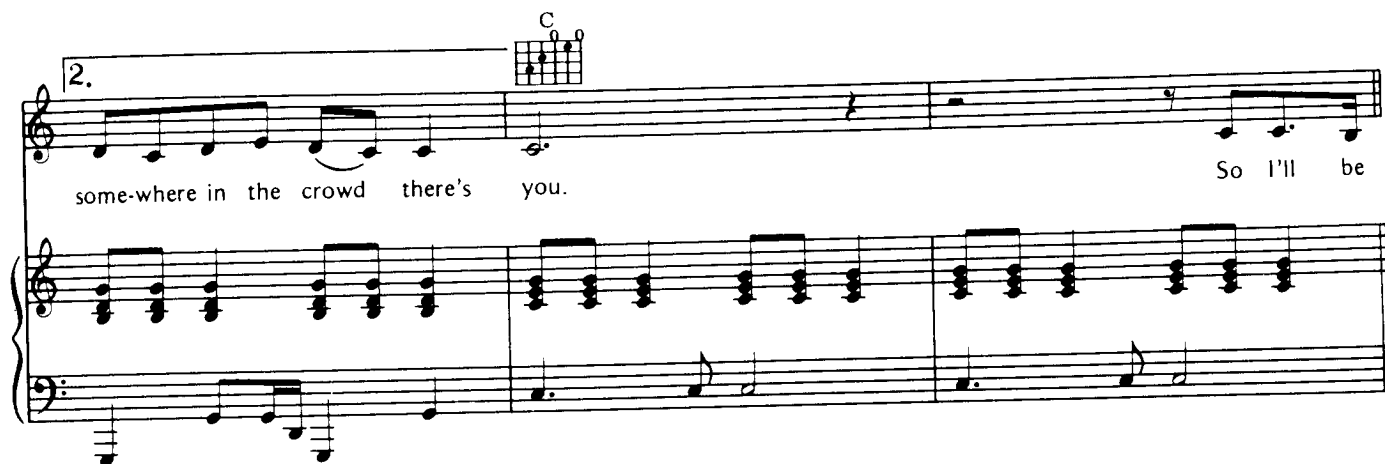



like I al - ways do, 'cause some - where in the crowd there's
 like I al - ways do, 'cause

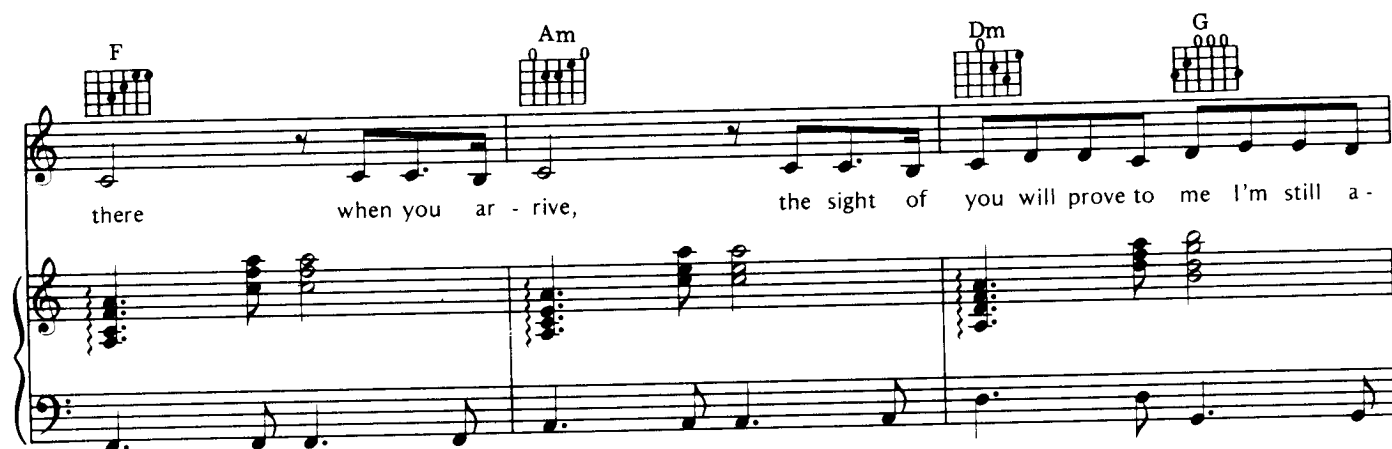
1.



2.  some-where in the crowd there's you. So I'll be



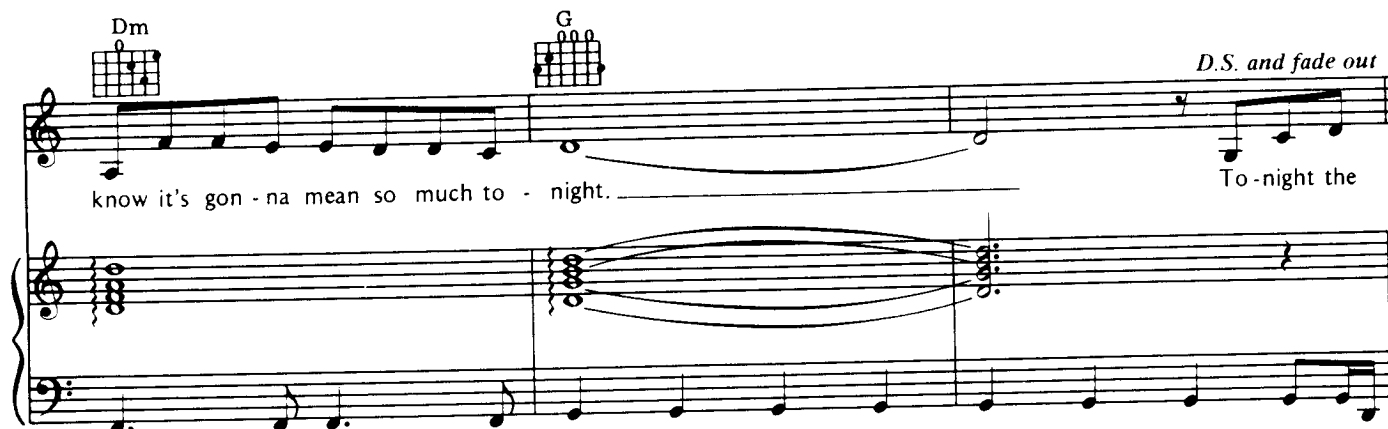
 there  when you ar - rive,  the sight of you will prove to me I'm still a - 



 - live and when you take me in your arms  and hold me tight    I



 know it's gon - na mean so much to - night.  *D.S. and fade out* To-night the



I Have A Dream

Words & Music by Benny Andersson & Bjorn Ulvaeus.

Easy ballad-style

Piano introduction in B-flat major, 4/4 time. The melody is simple and ballad-style. The bass line consists of eighth notes. The right hand has chords and single notes. The piece ends with a 2/4 time signature change.

B^b add sus B^b

Vocal and piano accompaniment for the first line of the song. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are "I have a". The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The piece ends with a 2/4 time signature change.

F7 B^b

Vocal and piano accompaniment for the second line of the song. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are "dream, a song to sing to help me". The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The piece ends with a 2/4 time signature change.

F7 B^b

cope with an - y - thing. If you see the

F7 B $\flat$

won - der of a fair - y tale, you can take the

F7 B $\flat$

fu - ture ev - en if you fail. I be - lieve in

to Coda

F7 B $\flat$

an - gels, some-thing good in ev - ery-thing I see, I be - lieve in

F7 E $\flat$ B $\flat$

an - gels when I know the time is right for me. I'll cross the

F7 Eb Bb

stream, I have a dream. I have a

F7 Bb

dream, a fan - ta - sy, to help me

F7 Bb

through _____ re - al - i - ty. And my des - ti -

F7 Bb

- na - tion makes it worth the while push-ing through the

F7 B $\flat$

dark - ness still an - oth - er mile. I be - lieve —

F7 B $\flat$

— in an - gels, some-thing good in ev - ery-thing I

F7 E $\flat$

see, I be - lieve in an - gels when I know the

B $\flat$ F7

time is right for me. I'll cross the stream, I have a

E^b B^b F7

dream, I'll cross the stream, I have a

B^b F7

dream.

B^b add sus B^b F7

B^b B^b add sus B^b

D.S. al $\oplus$ (coda)

I have a

F7

B $\flat$

$\oplus$ CODA

I be - lieve _____ in an - gels, some-thing good in

B $\flat$

F7

ev - ery-thing I see, I be - lieve in an - gels when I know the

E $\flat$

B $\flat$

F7

time is right for me. I'll cross the stream, I have a

E $\flat$

B $\flat$

F7

dream, I'll cross the stream, I have a

B $\flat$ F7

dream, na na na na

B $\flat$ add sus B $\flat$

F7 B $\flat$ B $\flat$ add sus

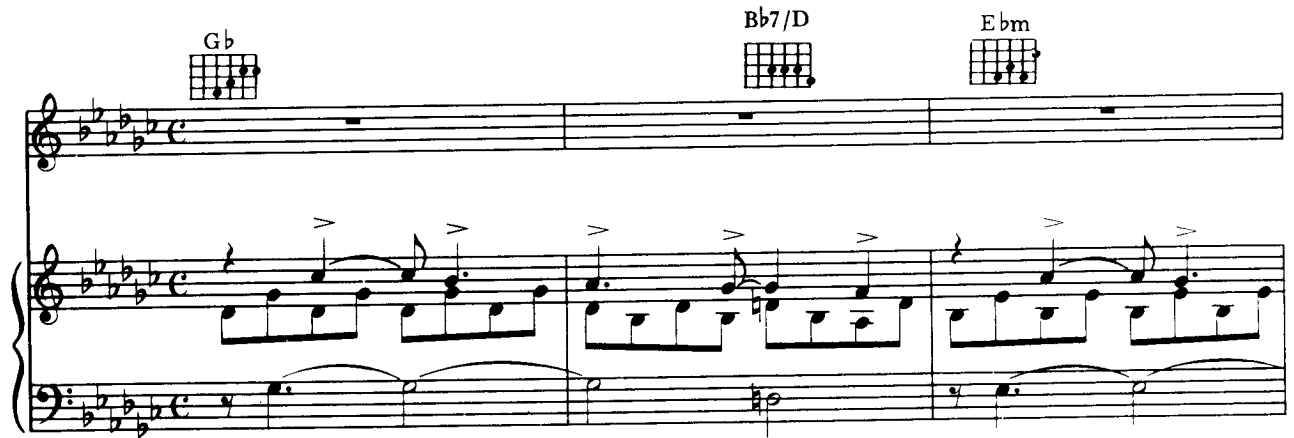
Repeat and fade out

B $\flat$ F7

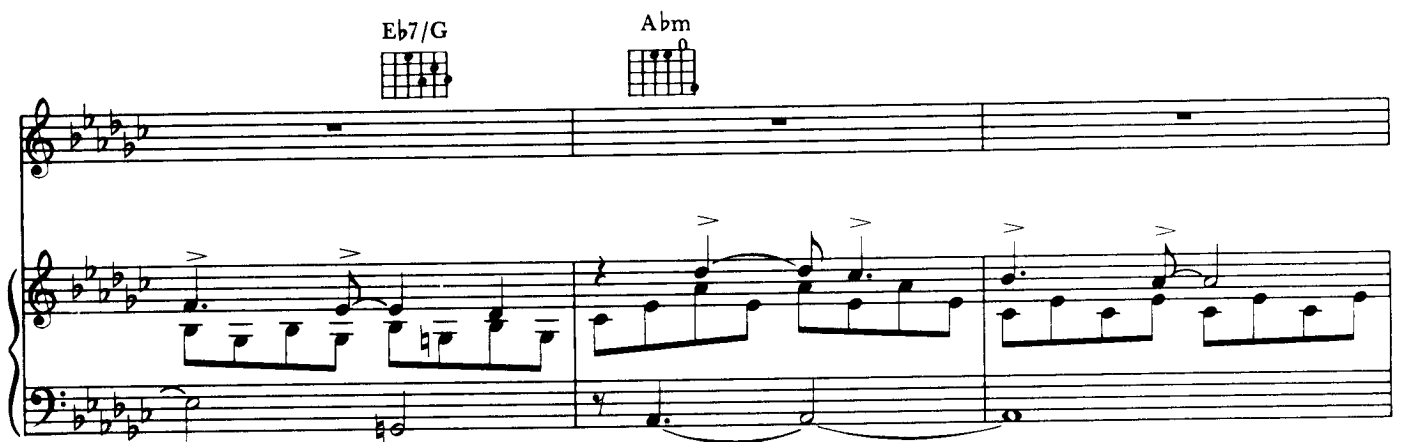
The Winner Takes It All

Words & Music by Benny Andersson & Bjorn Ulvaeus.

Chord diagrams: Gb, Bb7/D, Ebm



Chord diagrams: Eb7/G, Abm



Chord diagram: Db

1. 2.

I don't wan - na



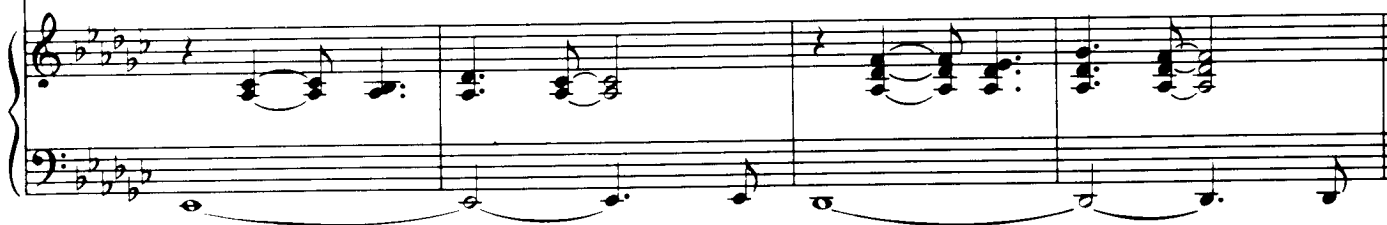



talk a-bout things we've gone through, though it's hurt-ing
 arms think-ing I be-longed there, I fi-gured it made
 kiss like I used to kiss you, does it feel the
 talk if it makes you feel sad, and I un-der-






me, now it's his - to - ry. I've played all my
 sense, build-ing me a fence, build-ing me a
 same, when she calls your name. Some-where deep in-
 stand you've come to shake my hand. I a - po - lo-






cards and that's what you've done too, no-thing more to
 home, think-ing I'd be strong there, but I was a
 - side you must know I miss you, but what can I
 - gize if it makes you feel bad see - ing me so



Abm/Eb



Db



say, no more ace to play. The win-ner takes it
fool, play-ing by the rules. The gods may throw a
say, rules must be o - beyed. The jud - ges will de-
tense, no self-con - fi - dence. The win-ner takes it

Gb



Bb7/D



Ebm



Eb7/G



all, the lo - ser stand-ing small be-side the vic - to-
dice, their minds as cold as ice, and some-one way down
- cide the likes of me a - bide, spec - ta - tors of the

Abm



Db



- ry, that's her des - ti - ny. I was in your
here lo - ses some-one dear.
show al - ways stay-ing low.

1.

2-3.

The win - ner takes it all,
The game is on a - gain,

the lo - ser has to
a lo - ver or a

Chord diagrams: Gb, Bb7/D

fall,
friend,

it's sim - ple and it's plain,
a big thing or a small,

Chord diagrams: Ebm, Eb7/G, Abm

why should I com - plain.
the win - ner takes it all.

1. But tell me, does she

Chord diagram: Db

2. D.S. al

I don't wan-na

all.

Chord diagram: Gb

Bb7/D Ebm Eb7/G

The win - ner takes it

Abm Db

all. _____

Gb Bb7/D Ebm Eb7/G

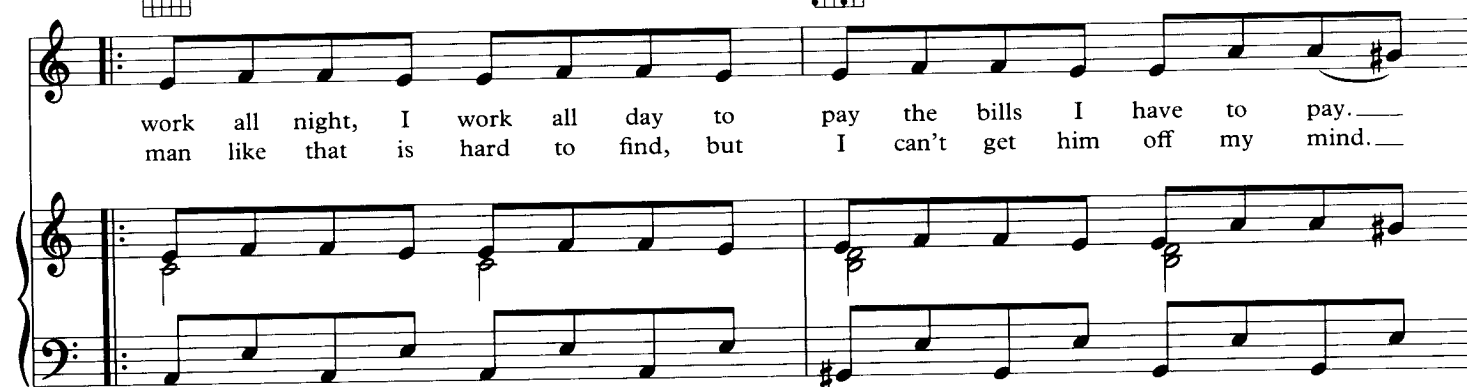
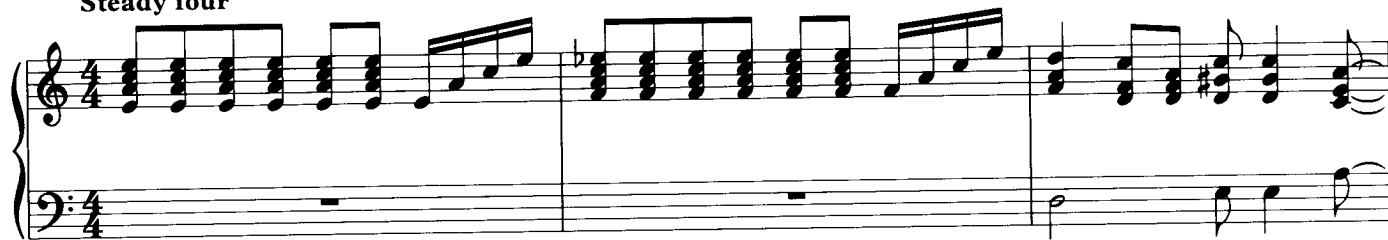
Abm Db

Repeat and fade out

Money, Money, Money

Words & Music by Benny Andersson & Bjorn Ulvaeus.

Steady four



E7/G#



still there ne - ver seems to be a sin - gle pen - ny left for me, —
 if he ha - pens to be free I bet he would - n't fan - cy me, —

E7



Am



that's too bad. —
 that's too bad. — So

In my dreams — I have a plan, —
 I must leave, — I'll have to go —

Bb/F



F



if I got me a weal - thy man — I
 to Las Ve - gas or Mo - na - co, — and

Dm



slower

B7/D#



would - n't have to work at all, I'd fool a - round and have a ball.____
win a for - tune in a game, my life would ne - ver be the same.____

N.C.
in tempo

Am



B7



E7



Mon - ey, mon - ey, mon - ey, must be fun - ny

E7 +



Am



B7



in a rich man's world.____ Mon-ey, mon-ey, mon-ey,

E7 E7+ Am

al - ways sun - ny in a rich man's world. A - ha,

Dm E7 A7 Dm

a - ha. All the things I could do

F7 E Am Dm E7+

if I had a lit - tle mon - ey, it's a rich man's world.

1. Am F7 Dm E7+

It's a rich man's world.

Am



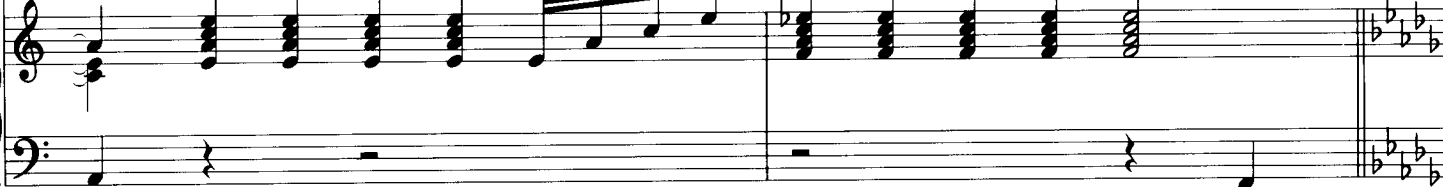
A




2 Am



Guitarist: place capo on 1st fret (F7)

Bbm C7 F7 F7 +






Mon-ey, mon-ey, mon-ey, must be fun - ny in a rich man's world.



Bbm C7 F7





Mon-ey, mon-ey, mon-ey, al - ways sun - ny



in a rich man's world. — A - ha, — a - ha. —

F7+ Bbm Ebm

— All the things I could do — if I

F7 Bb7 Ebm Gb7 F

had a lit - tle mon-ey, it's a rich man's world. —

Bbm Ebm F7+ Bbm

It's a rich man's world. —

Gb7 Ebm F7+ Bbm

S.O.S.

Words & Music by Benny Andersson, Bjorn Ulvaeus & Stig Anderson.

Moderate steady four



capo 1

Dm

C#°

Dm

Where are those hap - py days, — they seem so hard — to find? —
You seem so far — a - way, — though you are stand - ing near. —

C#°

I try to reach — for you, — but you have closed — my mind. —
You make me feel — a - live, — but some - thing died — I fear. —





What - ev - er hap - pened to _____ our love?
 I real - ly tried to make _____ it out.




I wish I un - der - stood, _____ it used to be _____ so nice, -
 I wish I un - der - stood, _____ what hap-pened to _____ our love, -




_____ it used to be _____ so good. _____
 _____ it used to be _____ so good. _____






So when you're near _____ me dar - ling, can't you hear _____ me, S. _____








— O. S. — The love you gave — me, noth -







- ing else can save — me, S. — O. S. — When you're gone,






— how can I — ev - en try — to go on? —





When you're gone, — though I try — how can I — car - ry on? — *to Coda* ⊕

N.C.

First system of musical notation. The guitar part (top) has a treble clef and a key signature of one flat. The piano part (bottom) has a grand staff with treble and bass clefs. The key signature is one flat. The guitar part has a capo on the first fret and a chord diagram for F major. The piano part has a key signature of one flat and a key signature change to two flats in the second measure.

D. al Coda

Second system of musical notation. The guitar part (top) has a treble clef and a key signature of one flat. The piano part (bottom) has a grand staff with treble and bass clefs. The key signature is one flat. The guitar part has a key signature change to two flats in the second measure.

⊕ CODA

Third system of musical notation. The guitar part (top) has a treble clef and a key signature of one flat. The piano part (bottom) has a grand staff with treble and bass clefs. The key signature is one flat. The guitar part has a key signature change to two flats in the second measure. The piano part has a key signature change to two flats in the second measure. The guitar part has a key signature change to two flats in the third measure. The piano part has a key signature change to two flats in the third measure. The guitar part has a key signature change to two flats in the fourth measure. The piano part has a key signature change to two flats in the fourth measure.

When you're gone, — how can I — ev - en try — to go on? —
 When you're gone, — though I try, — how can I — car-ry on? —

Fourth system of musical notation. The guitar part (top) has a treble clef and a key signature of one flat. The piano part (bottom) has a grand staff with treble and bass clefs. The key signature is one flat. The guitar part has a key signature change to two flats in the second measure. The piano part has a key signature change to two flats in the second measure. The guitar part has a key signature change to two flats in the third measure. The piano part has a key signature change to two flats in the third measure. The guitar part has a key signature change to two flats in the fourth measure. The piano part has a key signature change to two flats in the fourth measure.

slower

Chiquitita

Words & Music by Benny Andersson & Bjorn Ulvaeus.

Chi-qui-ti - ta, tell me what's wrong,
truth,
down,

you're en-chained by your own sor - row,
I'm a shoul - der you can cry on,
and your love's a blown out cand - le,

in your all your best friend, eyes there is no hope
gone I'm the one you and it seems too

A D/A A E D E E11

for to - mor-row.
must re - ly on.
hard to hand - le.

How I hate to see you like this,
You were al - ways sure of your - self,
Chi - qui - ti - ta, tell me the truth,

A

D/A

there is no way you can de - ny it, _____
now I see you've bro - ken a feath - er, _____
there is no way you can de - ny it, _____

C#m(add9)

can see that you're, oh, so
hope we can patch it
see that you're, oh, so

E

D

E

E11

sad, so qui - et.
up to - geth - er.
sad, so qui - et.

Chi - qui - ti - ta, tell me the

Chi - qui - ti - ta, you and I

A

(D/A) A

A

know how the heart-aches come and they go and the scars they're leav-in'.

D A

You'll be danc - in' once a - gain and the pain will end, you will have no

E D E E11

time for griev-in'. Chi-qui-ti - ta, you and I cry

A D

but the sun is still in the sky and shin - in' a - bove you, let me hear you sing once

A

more like you did be - fore, sing a new song, Chi - qui - ti - ta.

E D E E11 A

Try once more like you did be - fore, sing a new song,

E D E E11

Chi - qui - ti - ta. So the walls came tumb - lin' *D.S. al*

A (D/A) A

Chi - qui - ti - ta,

A

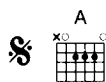
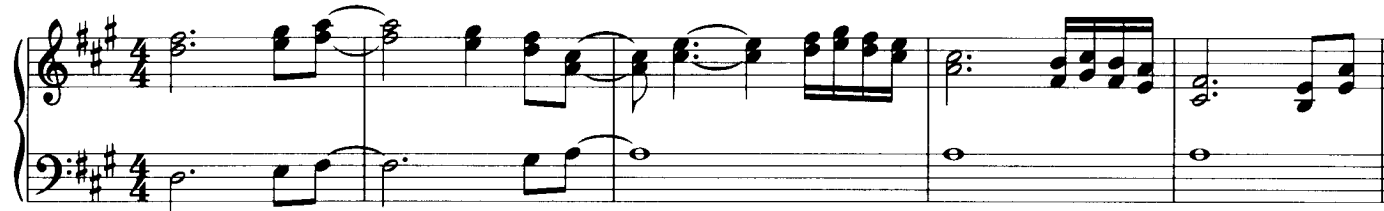
rit. try once more like you did be - fore, sing a new song, Chi - qui - ti - ta. *rit.*

E D E E11 A

Fernando

Words & Music by Benny Andersson, Stig Anderson & Bjorn Ulvaeus.

Moderate slow march



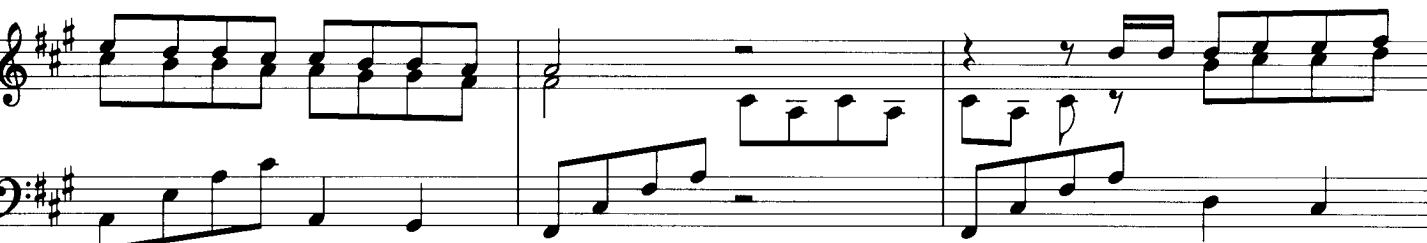
Can you hear the drums, Fer - nan-do?
They were clo-ser now, Fer - nan-do.
Now we're old and grey Fer - nan-do,

I re-mem-ber long a -
Ev - 'ry hour, ev - 'ry min -
and since ma - ny years I



- go an - oth - er star - ry night like this.
- ute seemed to last e - ter - nal - ly.
have - n't seen a ri - fle in your hand.

In the fire - light, Fer -
I was so a - fraid Fer -
Can you her the drums Fer -



- nan-do, we were young and full of life and none of us pre-pared to
- nan-do, do you still re-call the fright-ful night we crossed the Ri - o



E



- tar. I could hear the dis - tant drums and sounds of bu - gle calls were
die. And I'm not a - shamed to say the roar of guns and can - nons
Grande? I can see it in your eyes, how proud you were to fight for

1. A



2.3.

com - ing from a - far. al - most made me
free - dom in this

A



A



E7



with a beat

cry. There was some-thing in the air that night, the stars
land.

A



— were bright, Fer - nan - do. They were shin-ing there for

E7 A

you and me, — for li - ber - ty, — Fer - nan - do. Though we

A/G F# B7

ne - ver thought that we could lose, — there's no re - gret.

E7

If I had to do the same a - gain — I would — my friend, Fer - nan -

A E7

to Coda ⊕

do. If I had to do the same a - gain — I would



my friend, Fer - nan - do.



slower



in tempo

D. al Coda

CODA



There was some-thing in the



air that night, the stars were bright, Fer - nan - do.

E7



They were shin-ing there for you and me, — for lib - er - ty, — Fer - nan -

A



A/G



F#



- do. Though we ne - ver thought that we could lose, — there's no re -

B7



E7



- gret. If I had to do the same a - gain — I would

A



repeat and fade

— my friend, Fer - nan - do. If I had to do the

Voulez Vous

Words & Music by Benny Andersson & Bjorn Ulvaeus.

Disco

The first system of the piano accompaniment for 'Voulez Vous' is in 4/4 time, featuring a disco style. It consists of a treble and bass staff. The treble staff has a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The bass staff has a key signature of three flats and a common time signature. The music is written in a simple, rhythmic style with eighth and sixteenth notes. The first system is marked with a 'C' below the bass staff, indicating a C major chord.

C

VERSE

The verse section of the piano accompaniment for 'Voulez Vous' is in 4/4 time, featuring a disco style. It consists of a treble and bass staff. The treble staff has a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The bass staff has a key signature of three flats and a common time signature. The music is written in a simple, rhythmic style with eighth and sixteenth notes. The verse section is marked with a 'VERSE' above the treble staff. The lyrics are written below the treble staff. The first system of the verse is marked with a 'Fm' below the bass staff, indicating a F minor chord. The second system is marked with a 'D^b/F' below the bass staff, indicating a D-flat major chord. The third system is marked with a 'Fm' below the bass staff, indicating a F minor chord. The fourth system is marked with a 'D^b/F' below the bass staff, indicating a D-flat major chord. The fifth system is marked with a 'Fm' below the bass staff, indicating a F minor chord.

1. Peo-ple ev - ery-where, a sense of ex - pec - ta - tion hang-in' in the air,
2. I know what you think - the girl means bus-iness so I'll of - fer her a drink -

Fm D^b/F Fm D^b/F Fm

giv - in' out a spark,
look - in' might - y proud

a-cross the room your eyes are
I see you leave your ta - ble

Db/F Fm Fm Db/F

glow - in' in the dark.
push-in' through the crowd.

And here we go a - gain, we know the start, we
I'm real - ly glad you came, you know the rules, you

Fm Db/F Fm C

know the end,
know the game,

mas - ters of the scene.
mas - ters of the scene.

We've done it
We've done it

Fm C

all be - fore and now we're back to get some more,
all be - fore and now we're back to get some more,

you know what I mean.
you know what I mean.

Fm

Vou - lez - vous, take it now or leave it,

(horns)

Fm D^b B^bm

now is all we get, no-thing pro-mised, no re-grets.

Fm

CHORUS

Vou - lez - vous, ain't no big de-ci - sion,

Fm D^b B^bm

you know what to do, la ques-tion c'est vou - lez - vous,

B^bm Fm

1.

vous - lez - vous.

Fm Db Bb C

to Coda

2. D.S. al

and here we

Fm

CODA

Vou - lez -

Fm Db

- vous, a - ha, a - ha, a -

B^bm

- ha, vou - lez -

Fm Fm D^b

- vous, take it now or leave it, now is all we get,
- vous, ain't no big de - ci - sion, you know what to do,

B^bm

Repeat and fade out

no-thing pro-mised, no re - grets, vou - lez -
la ques-tion c'est vou-lez - vous, vou - lez -

Fm Fm D^b

Gimme! Gimme! Gimme! (A Man After Midnight)

Words & Music by Benny Andersson & Bjorn Ulvaeus.

The piano score is written for a grand piano in 4/4 time, featuring a key signature of one flat (Bb). The score is divided into six systems, each with a treble and bass staff. Chord diagrams are provided above the treble staff for various chords: Dm, Gm, C9, and Am. The melody in the treble staff is characterized by eighth-note patterns and triplets. The bass staff provides a steady accompaniment with eighth notes and occasional triplets. The piece concludes with a long, sustained chord in the treble staff.

Chord diagrams shown:

- Dm: Bb2, D3, F3
- Gm: Bb2, D3, F3
- C9: C2, E2, G2, Bb2, D3, F3
- Am: C2, E2, G2, Bb2, D3



Half past twelve and I'm watch - in' the late show in my flat all a - lone, how I
Mo - vie stars find the end of the rain - bow with a for - tune to win, it's so



hate to spend the eve - ning on my own. Au - tumn winds blow - in'
dif - ferent from the world I'm liv - in' in. Tired of T - V I



out - side my win - dow as I look a - round the room, and it
o - pen the win - dow and I gaze in - to the night, but there's

makes me so de - pressed to see the gloom.
no - thing there to see, no - one in sight.

Bb Gm6

There's not a soul out there, — no - one to hear my prayer.

Dm/A A

Dm Gm/Bb C Dm Gm/Bb Dm

Gim-me! Gim-me! Gim-me! A man af - ter mid - night, won't some-bo - dy help me chase the

C Dm Gm/Bb C Dm

sha-dows a - way. Gim-me! Gim-me! Gim-me! A man af - ter mid - night, take

Gm/Bb Dm 1 C Dm 2 C Dm

me through the dark-ness to the break of the day. break of the day.

Dm Gm/Bb C Dm Gm/Bb Dm

Gim-me! Gim-me! Gim-me! A man af-ter mid-night, won't some-bo-dy help me chase the

C Dm Gm/Bb C Dm

sha-dows a-way. Gim-me! Gim-me! Gim-me! A man af-ter mid-night, take

Gm/Bb Dm C Dm *D.S. and fade out*

me through the dark-ness to the break of the day.

Does Your Mother Know

Words & Music by Benny Andersson & Bjorn Ulvaeus.

Medium rock

The first system of musical notation consists of three staves. The top staff is a single treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. It contains four measures, each with a whole rest. The middle and bottom staves are grand staff notation, with a treble clef on top and a bass clef on the bottom. The middle staff contains four measures of music: a dotted quarter note (F#4), an eighth note (A#4), a quarter note (B4), a dotted quarter note (C5), an eighth note (B4), a quarter note (A4), a dotted quarter note (G4), and an eighth note (F#4). The bottom staff contains four measures: a whole rest, a whole rest, a whole rest, and a half note (F#3). A line connects the eighth note (B4) in the middle staff to the eighth note (B4) in the bottom staff.

The second system of musical notation consists of three staves. The top staff is a single treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. It contains four measures, each with a whole rest. The middle and bottom staves are grand staff notation, with a treble clef on top and a bass clef on the bottom. The middle staff contains four measures of music: a dotted quarter note (F#4), an eighth note (A#4), a quarter note (B4), a dotted quarter note (C5), an eighth note (B4), a quarter note (A4), a dotted quarter note (G4), and an eighth note (F#4). The bottom staff contains four measures: a whole note (F#3), a whole note (F#3), a whole note (F#3), and a half note (F#3). A line connects the eighth note (B4) in the middle staff to the eighth note (B4) in the bottom staff.

The third system of musical notation consists of three staves. The top staff is a single treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. It contains four measures, each with a whole rest. The middle and bottom staves are grand staff notation, with a treble clef on top and a bass clef on the bottom. The middle staff contains four measures of music: a dotted quarter note (F#4), an eighth note (A#4), a quarter note (B4), a dotted quarter note (C5), an eighth note (B4), a quarter note (A4), a dotted quarter note (G4), and an eighth note (F#4). The bottom staff contains four measures: a whole note (F#3), a whole note (F#3), a whole note (F#3), and a half note (F#3). A line connects the eighth note (B4) in the middle staff to the eighth note (B4) in the bottom staff.

G G7 C/G Cm/G Gm7 Gm7 G

G G7 C/G Cm/G Gm7 Gm7 G

8va optional G

VERSE

1. You're so hot teas-ing me so you're blue, but I can't take a
 2. I can see what you want but you seem pret-ty young to be

G G Em G C G/B

chance on a chick like you, it's some-thing I could-n't do,
 search-ing for that kind of fun, so may-be I'm not the one.

Am G D

There's that look
You're so cute, I

G

in your eyes, I can read in your face that your feel - ings are driv - ing you wild,
like your style, and I know what you mean when you give me a flash of that smile,

G Em G C G/B Am G

ah, but girl, you're on - ly a child.
ah, but girl, you're on - ly a child.

D G

CHORUS

Well, I could dance with you, ho - ney, if you think it's fun - ny, does

C Csus C Csus

your mo-ther know that you're out? And I could chat with you, ba-by, flirt

C G C Csus

a lit-tle may-be, does your mo-ther know that you're out? Take it

C Csus C

ea-sy (take it ea-sy), bet-ter slow down, girl, that's no way to go (does your

G (as written) C/G Cm/G G Cm/G

mo-ther know?). Take it ea-sy (take it ea-sy) try to cool it, girl, play it

G Cm/G G C/G Cm/G

nice and slow (does your mo - ther know?). mo - ther know?).

1. 2.

G Cm/G G Cm/G G Cm/G

Well, I could dance with you, ho - ney, if you think it's fun - ny, does

8va optional G C

your mo-ther know that you're out? And I could chat with you, ba - by, flirt

G C Csus

Repeat and fade out

a lit - tle may-be, does your mo-ther know that you're out? Well, I could

C Csus C G

One Of Us

Words & Music by Benny Andersson & Bjorn Ulvaeus.

First system of musical notation for 'One Of Us'. It consists of two staves (treble and bass clef) in G major, 4/4 time. The melody is in the treble clef, and the bass line is in the bass clef. Chords are indicated above the staff: G, G/F#, Em, G/D, C, and E+.

Second system of musical notation for 'One Of Us'. It consists of two staves (treble and bass clef) in G major, 4/4 time. The melody is in the treble clef, and the bass line is in the bass clef. Chords are indicated above the staff: Am, A7/C#, G/D, G, Am/D, and D7. The lyrics 'They passed me by, I saw my-self' are written below the staff.

Third system of musical notation for 'One Of Us'. It consists of two staves (treble and bass clef) in G major, 4/4 time. The melody is in the treble clef, and the bass line is in the bass clef. Chords are indicated above the staff: C, Bm, Cmaj9, C, Dsus4, and D. The lyrics 'You were, I felt, I felt you kept me a rob-bing me way of my right - ful chan - ces. from the heat and the ac - tion.' are written below the staff.

G Gmaj7 Bm Em Em7/D C

My pic - ture clear, — ev - 'rything seemed so ea - sy, — and so I
Just like a child, — stub-born and mis - con - ceiv - ing, — that's how I

Bm Em Am Am7/G

dealt you the blow, — one of us had to go. — Now it's diff - 'rent, I want you to know.
start - ed the show, — one of us had to go. — Now I've changed and I want you to know.

D G G/F# Em Em7/D

One of us is cry - in', one of us — is ly - in' in her lone - ly

C Esus4 E/G# Am A D C D

bed. Star-ing at the ceil - ing, wish-ing she was somewhere else — in -

- stead. _____ One of us is lone - ly, one of us is on - ly wait-ing for a call.

Sor-ry for her - self, feel-ing stu-pid, feeling small,

wish-ing she had nev-er left at all. _____ Nev - er left at

all. Star-ing at the

D.S. and fade out

The Name Of The Game

Words & Music by Benny Andersson, Stig Anderson & Bjorn Ulvaeus.

Bright four








It seems to me _____ for ev - 'ry time _____
 Now I am here, _____ talk - ing to you, _____






I'm get - ting more _____ o - pen heart - ed. _____
 no won - der I _____ get ex - ci - ted, _____





I was an im - pos - si - ble case, no - one ev - er could
 Your smile and the sound of your voice, and the way you see





reach _____ me, but I think I can see in your face
 through _____ me, got - ta feel - ing you gim - me no choice,

C#m Dmaj7 Bm7 E11

there's a lot you can teach me. So I wan - na know,
but it means a lot to me.

A D E

what's the name of the game? Does it mean a - ny - thing

E/D A D E D

to you? What's the name of the

A D E E/D A

game? Can you feel it the way I do?

Chord diagrams: C# (x o x o), F#m (x x o), B/D# (x o o x), E (x o o).

Tell me please _____ 'cause I have to know, _____ I'm a

Chord diagrams: C# (x o x o), F#m (x x o), B/D# (x o o x), E11 (x o o x).

bash - ful child _____ be - gin - ning to grow. _____ And you

Chord diagrams: A (x o x o), D/A (x o o x).

make me talk, _____ and you make me feel, _____ and you

Chord diagrams: A (x o x o), D (x o x o), G/D (x o o x), D (x o x o).

make me show _____ what I'm try - ing to _____ con - ceal. If I

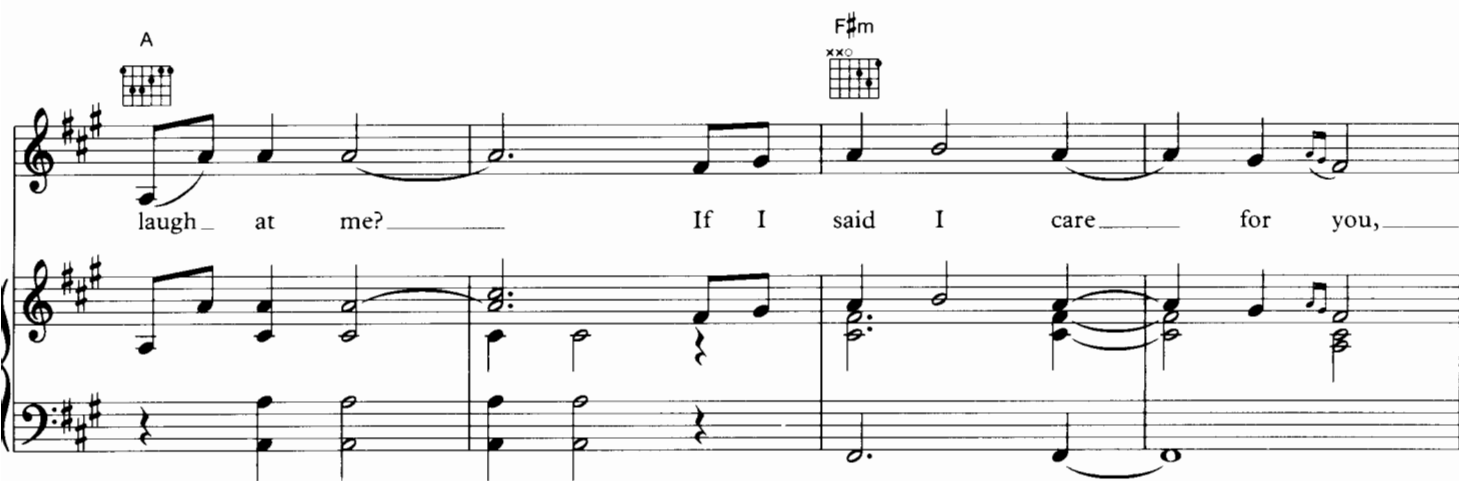
A  D/A 

trust in you _____ would you let me down, _____ would you



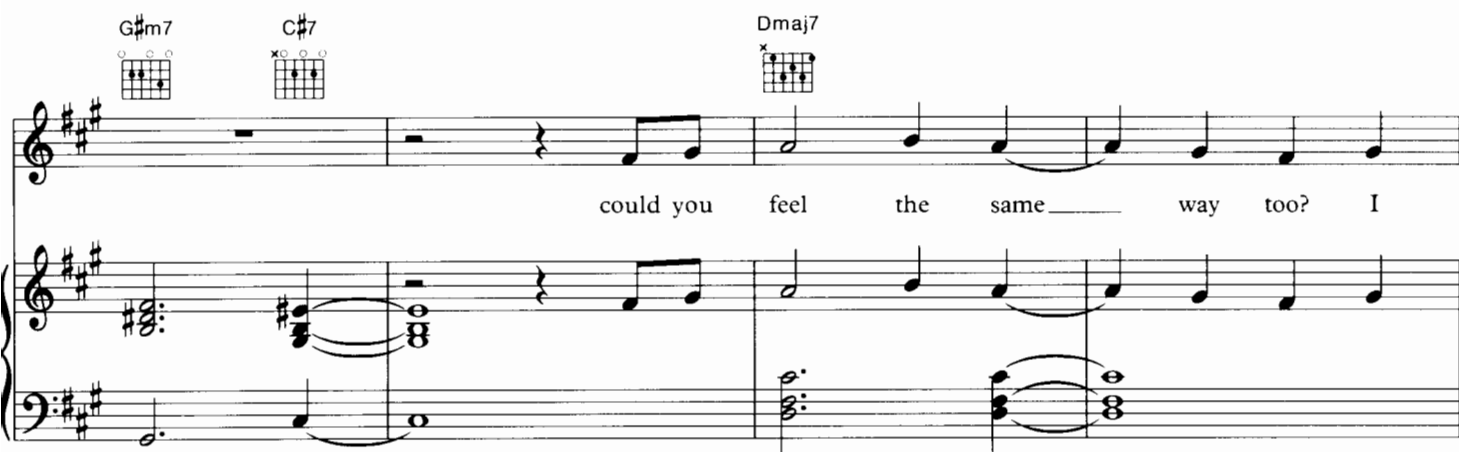
A  F#m 

laugh at me? _____ If I said I care _____ for you, _____



G#m7  C#7  Dmaj7 

could you feel the same _____ way too? I



1. Bm7  E11  F#m 

wan - na know the name of the game. _____



Chord diagrams: C#m, F#m, C#m, F#m

Chord diagrams: C#m, F#m, B, 2. Bm7, E11

wan-na know,

Chord diagrams: Bm7, E11

oh yes I wan - na know the name of the game.

Chord diagrams: A, D, E

(I was an im - pos - si - ble case,) Does it mean a - ny - thing —

E/D A D

to you? (but I think I can see in your face,)

E D A

(and it means that I love you.) What's the name of the game? (Your smile and the

D E E/D A

sound of your voice,) Can you feel it the way I do? (got a feel - ing you

D E D

give me no choice,) (but it means that I love you.) What's the name of the game?_

repeat and fade

Thank You For The Music

Words & Music by Benny Andersson & Bjorn Ulvaeus.

Chord diagrams: D, F⁰, Em7sus4, A7, D, F⁰, Em7sus4, A7, D, Am7, D7, G, B7, Em, Em7, A7, A+, D.

I'm no-thing spe - cial, in
Mo-ther says I was a

fact I'm a bit of a bore, if
dan - cer be - fore I could walk, she

I tell a joke, you've pro - ba - bly heard it be - fore.
says I be - gan to sing long be - fore I could talk.

But I have a ta - lent, a
And I've of - ten won - dered, how

A D G Gm

won-der - ful thing, 'cause ev - ery - one lis - tens when I start to sing. I'm so
did it all start, who found out that no - thing can cap - ture a heart like a

Bm Bm7⁺5 Em Em7

grate - ful and proud, all I want is to sing it out loud.
me - lo - dy can? Well who - ev - er it was, I'm a fan.

A7 D Em A7 D

— So I say Thank-you for the mu - sic, the songs I'm sing - ing,

Bm Bm7 E7 A7 D Em

thanks for all the joy I'm bring - ing. Who can live with - out it? I

F# Bm7 G Gm






ask in all ho - ne - sty. _____ What would life be _____ with - out a song -

D D7 B Em G







— or dance, what are we? So I say thank-you for the mu - sic, for

A7 D F⁰ Em7sus4 A7

1. *to Coda* ⊕







giv - ing it to me. _____

2. D Gm6




I've been so

D Gm6 D

luc - ky, I am the girl with gol - den hair, I wan - na sing

Gm6 F#7 Bm Bm7 Em7

it out to ev - ery - bo - dy, what a joy, what a life,

A7 *D. al Coda* $\oplus$ CODA D D7 B

what a chance. So I say

Em G A7 D

thank - you for the mus - ic, for giv - ing it to me.

slower

Waterloo

Words & Music by Benny Andersson, Stig Anderson & Bjorn Ulvaeus.

Bright shuffle $\text{♪} = \text{♪} \text{♪}$

The musical score is written for piano and voice. The piano part consists of two staves (treble and bass clef) in the key of D major (two sharps) and 4/4 time. The tempo/style is 'Bright shuffle' with a note value of $\text{♪} = \text{♪} \text{♪}$. The vocal melody is written on a single staff in the treble clef. The lyrics are written below the vocal staff. Chord diagrams are provided above the piano staff at various points in the song.

Chord diagrams shown:

- D
- E/D
- A/C#
- G/B
- A
- D
- E/D
- A/C#
- G/B
- A

Lyrics:

My, my, _____ at Wa - ter - loo Na - po -
 I tried _____ to hold you back

- le - on _____ did sur - ren - der, _____ oh yeah, _____ and I _____
 - but you were strong - er, _____ oh yeah, _____ and now _____

_____ have met my des - ti - ny _____ in quite _____ a si - mi - lar way. _____
 - it seems my on - ly chance is giv - in' up the fight. _____

Bm



Bm/A



The his - to - ry book on the shelf is al -
And how could I ev - er re - fuse, I feel

E7/G#



A



A/G



A/F#



A/E



- ways re - peat - ing it - self. Wa -
- like I win when I lose.

D



G



- ter-loo, I was de - fea - ted, you won the war. Wa -

A



D



A



- ter-loo, pro - mise to love you for ev - er more. Wa -

D




- ter-loo, could - n't es - cape_ if I want - ed to. Wa -

A



D



- ter-loo, know - ing my fate_ is to be_ with you. Wa, -

A



to Coda ⊕

Wa Wa Wa Wa - ter-loo, fi - nal-ly fac - ing my Wa -

1. **D**



- ter-loo. My, my_

2.
D

D/C# Bm

- ter-loo. So how could I ev - er re - fuse,

E7 A7

I feel like I win when I lose. Wa -

D. al Coda

⊕ CODA

D A

- ter-loo. Wa Wa Wa Wa - ter-loo, know - ing my fate is to be -

D A

with you. Wa, Wa Wa Wa - ter-loo, fi - nal-ly fac - ing my Wa -

repeat and fade

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Voulez Vous / Gimme! Gimme! Gimme! (A Man After Midnight)
Does Your Mother Know / One Of Us / The Name Of The Game
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